





SMILJAN RADIĆ

Atmosfera bitnija od forme

SMILJAN RADIĆ

Atmosphere Above Form



razgovarala
interviewed by

Vera Grimmer

fotografije
photographs by

Arhiva / Archive Smiljan Radić (SR); Le Corbusier, *Poem of the Right Angle (Le poème de l'angle droit)*, Hatje Cantz, 2012 (LC); Ljubaznošću / Courtesy of Frederick Kiesler Foundation (FK); David Beber (FK); Jorge Brantmayer (JB); Atsushi Nakamichi (AN); Cristóbal Palma (CP); Gonzalo Puga (GP); Nico Saieh (NS)

portreti
portraits

Danko Stjepanović



Centar za izvedbene umjetnosti Yungay, Santiago, Čile, 2015.

Yungay Centre for the Performing Arts, Santiago, Chile, 2015

(NS)

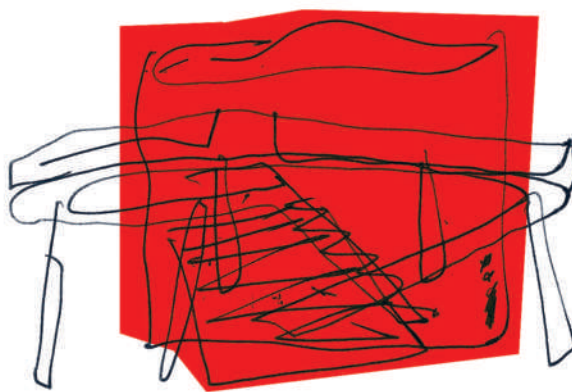
Razgovarali u Londonu 25. ožujka 2015.

¶ Svijet Smiljana Radića počiva na dualnosti svojih dijelova. U konzekventno provedenom umjetničkom konceptu on sjedinjuje elemente koji zapravo ne pristaju jedni uz druge, elemente koji potječu iz različitih područja i iz različitih vremena. Tako ostvaruje novi tijek vremena i nove, posve autentične oblikovne sklopove. Jedan od njegovih bitnih ciljeva je stvaranje atmosfere, kako pomoću svojstava materijala kao što su težina, gustoća, ali i krhkost, tako i pomoću nematerijalnih sredstava baziranih na psihološkim učincima svih čimbenika koji su ugrađeni u njegova zdanja i instalacije. Katkada on želi omogućiti povlačenje u mir skloništa; drugi put opet arhitektonskim sredstvima intenzivirati kretanja i kontakte. Radićevo djelovanje istraživačkog je karaktera, njegove brojne umjetničke instalacije s vremenom bivaju transponirane u realno građenje.

Interviewed in London on 25 March 2015

(NS)

¶ The world of Smiljan Radić is based on the duality of its parts. In a consistently realised art concept he combines elements that do not naturally go together, elements which come from different areas and different times. This results in the new flow of time and new, completely authentic forms. One of his main goals is creating atmosphere by using characteristics of the materials, such as weight, density and fragility, as well as immaterial means based on the psychological effects of all factors which are built into his architecture and installations. He sometimes wants to facilitate retreat to a peaceful shelter and at other times he uses architectural means to intensify movements and contacts. Radić's activities have characteristics of research. With time, his numerous art installations are transposed to realised buildings.



ORIS — We could begin our conversation in a chronological order, but I would like to do it the other way around and begin with your new work – the Yungay Centre for the Performing Arts. I think that we can find some characteristics of your older works there. There is the important issue of how to maintain the poetics and the personal strategies from the early work later on in a career of an architect when he gets to work in a bigger scale. Today it is hard to imagine that the architect of Villa dall’Ava or the Maison Bordeaux is now building the Seattle Library or the CCTV Headquarters in Beijing. But with you it is different; for example, in Yungay we can find the idea of a circus tent, which is in fact one of your early interests. ◀ SMILJAN RADIĆ — I don’t think it is too difficult to maintain ideas because you always have just ▶

Centar za izvedbene umjetnosti Yungay, Santiago, Čile, 2015.

Yungay Centre for the Performing Arts, Santiago, Chile, 2015

(NS)





▲
Restoran Mestizo,
Santiago, Čile, 2007.

▲
Mestizo Restaurant,
Santiago, Chile, 2007

(GP)

Koristeći kontrapoziciju može se unijeti dio povijesti arhitekture koju nemamo u Čileu; dobiti osjećaj vremena

Through contraposition you can get a part of the history of architecture that we don't have in Chile; you can get a sense of time

ORIS — Razgovor bismo mogli početi kronološkim redom, ali voljela bih otvoriti s Vašim novim projektom – Centrom za izvedbenu umjetnost Yungay. Mislim da u tom projektu možemo naći neke sličnosti s Vašim starijim radovima. Važno je pitanje kako arhitekt može zadržati poetiku i osobne strategije ranijih radova kasnije u karijeri, kada počne raditi u većem mjerilu. Teško je zamisliti da arhitekt Ville dall’Ava ili kuće Maison Bordeaux gradi knjižnicu u Seattlu ili sjedište CCTV-a u Pekingu. No kod Vas je drugačije – u Yungayu možemo, na primjer, vidjeti ideju cirkuskog šatora, što je zapravo jedan od Vaših ranih interesa. ♣ SMILJAN RADIĆ — Ne mislim da je preteško zadržati ideje jer uvijek imate samo jedan umjetnički

one artistic concept, you can't have too many – or I can't. For example, Yungay is really expressive because the tent is real; it is a circus tent that we bought, that was hand-crafted. It is a popular circus that you can find along the coast in Chile. They normally travel between September and April each year. During the winter, they stop and do other activities. What is more important than the circus is that at the base of the building we made a real and stable room for performance, happenings, dance, etc. – a new space for that kind of activities, and we placed this element that is popular and hand-crafted on the top. This is a contraposition, more or less the same as the stones in other projects; it is the same idea. Through



koncept; ne možete ih imati previše, ili barem ja ne mogu. Yungay je, na primjer, zaista ekspresivan jer je šator pravi; kupili smo ručno izrađeni cirkuski šator od popularnog cirkusa koji putuje duž čileanske obale, uglavnom između rujna i travnja svake godine. Važnije je od cirkusa da smo u podnožju zgrade stvorili stvaran i stabilan prostor za izvedbe, događaje, ples itd. – novi prostor za takvu vrstu događanja, te smo zatim ovaj popularni i ručno izrađeni element stavili na vrh. Radi se o kontrapoziciji, više ili manje poput kamenih blokova u drugim projektima – ista je ideja. Koristeći kontrapoziciju može se unijeti dio povijesti arhitekture koju nemamo u Čileu; dobiti osjećaj vremena. To funkcionira u Yungayju jer nismo smjeli graditi na vrhu zgrade – tamo smo mogli postaviti nešto privremeno i zbog toga smo odabrali šator. Više od prilično konceptualnog načina razmišljanja o stvarima, treba nam nešto što lako možemo razumjeti.

ORIS — Govorili ste i o drugoj temi – dislokaciji značenja – stavljanju nečega što potječe iz jednog konteksta u novi kontekst, što rezultira novim situacijama. Poput restorana Mestizo s kamenim blokovima s Anda koji pripadaju vanjskom svijetu, ali smješteni u unutrašnjost stvaraju drugu atmosferu, drugi osjećaj. Druga je komponenta odnos s antičkim

contraposition you can get a part of the history of architecture that we don't have in Chile; you can get a sense of time. It works in Yungay because we were not allowed to build at the top of the building; we could have just done something ephemeral there and for that we chose this tent. More than a real conceptual way of thinking about things, we need something that is easy to understand.

ORIS — You spoke about another theme – the dislocating of meaning; to put something from elsewhere into a new context, creating new situations. Like the Mestizo Restaurant with these stones, rocks from the Andes that belong to the outside, but inside they create another atmosphere, another feeling. Another component is the relation to the ancient times – these stones being like Atlantes or Caryatides. Relation to antiquity could also perhaps be seen in the terrace of Pite House, which is a bit like a translated terrace in a cypress grove at Delphi; and here it is, this terrace with stones that look like archaeological elements, but they are here in front of the ocean. ◀ SMILJAN RADIĆ — It is more or less the same, too. When you talk about archaic, the problem is, I think, fast time – and fast materials, too. The more difficult thing is to understand the big and the heavy in architecture and how the

▲ Kuća Pite, Papudo, Peta regija, Čile, 2005., skulptura: Marcela Correa

▲ Pite House, Papudo, Fifth region, Chile, 2005, sculpture: Marcela Correa

(CP)





density of material works. That is why I always try to work with time. Those materials need time to be produced. You can feel that kind of time in the building; it is not just metaphorical, it is real, you can feel that. When you talk about the Caryatides, the beautiful thing about them is that you can feel the compression. It is the same with the rocks – you can feel the real compression of the building. And when you talk about Delphi, it is to give new information of the old to new buildings. And this process has to be in relation to the atmosphere that you want to produce. I always want to give a little bit more calmness to the building. For example, in Yungay I used a circus tent because it gives you a simple way to understand what a primitive room for spectacle is. The other thing that is important to understand is that this tent is on the top of a building and this is really strange for a circus. The circus is always on the ground and here it is on the top. It is a kind of inversion. I love this kind of relation with the other part of history of architecture, the radical architecture between the fifties and the seventies – blobs, zeppelins, and so on. More important than the materials and the references is the sensation that there could be some ephemeral structure on the top. We did the same in the Museum of Pre-Columbian Art because we had problems with the local government, with the department for monuments. We were not allowed to place a big structure over the courtyard so we used an inflated EFE bubble. We told them that this was an ephemeral thing, but, of course, it is a structure in the end. In this building our work was about the atmosphere. The first impression when I got into this building was darkness, because they closed the windows to the

◀ Proširenje
 ▼ Čileanskog muzeja
 pretkolumbovske
 umjetnosti, Santiago,
 Čile, 2014.

◀ Extension of the
 ▼ Chilean Museum of
 Pre-Colombian Art,
 Santiago, Chile, 2014

(CP)



Friedrich Kiesler, ▶
Beskonačna kuća,
1950. – 1960.,
model

Friedrich Kiesler, ▶
Endless House,
1950–1960,
model

(FK)



Dvorac za
Sebičnog đava,
2010., model

The Castle of
the Selfish Giant,
2010, model

(SR)



vremenima – klesano kamenje koje je poput karijatida i atlanta. Odnos s antikom možda se može naslutiti i u terasi Kuće Pite, koja djeluje poput terase prenesene iz čempresova gaja u Delfima; terasi s kamenim blokovima koji nalikuju arheološkim elementima, ali se ovdje nalaze ispred oceana.

SMILJAN RADIĆ — To je više-manje isto. Kada govorimo o arhaičnom, mislim da su problem brzo vrijeme i brzi materijali. Teže je razumjeti ono veliko i teško te kako funkcionira gustoća materijala. Zbog toga se uvijek trudim u rad uključiti dimenziju vremena. Treba vremena da se proizvedu materijali. To vrijeme u građevini možete osjetiti; nije samo metaforičko, stvarno je. Spomenuli ste karijatide; predивно je što kod njih možete osjetiti kompresiju. Isto je s kamenim blokovima – možete osjetiti stvarnu kompresiju zgrade. Što se tiče Delfa, u Kući Pite novoj smo zgradi dali nove informacije starog. Taj postupak mora biti povezan s atmosferom koju želite stvoriti. Uvijek želim zgradi dati malo više mirnoće. U Yungayju sam, na primjer, koristio cirkuski šator jer nam na jednostavan način prikazuje što je primitivni prostor za priredbe. Druga stvar koju

street and they put really dark floors and painted the walls dark, brown. It felt like it was underground, but it was on the first floor. And then, when they told me to do the underground room, I said ok, let's create a real underground, a darkness, but we also had to give them light. You have light and the relation with the urban and the outside, you have a really public space on the ground floor, and under the ground you have darkness. It is about atmospheres more than about shapes.

ORIS — I wanted to speak about this Pre-Columbian Museum in relation to light. We will agree that a fully lighted space misses tension and only shades bring drama into space. So here, in the Pre-Columbian Museum, in the underground room these wonderful sculptures emerge from the darkness. And this is also an interaction between the natural and the artificial light. Could you comment on the importance of light in shaping spaces?

SMILJAN RADIĆ — It is really important because when you go underground in any place, you always feel that you are in a basement. Sometimes it is an oppressive feeling. You feel the space really close and under compression. It is always about how to be sure where you are and then we create an underground darkness space. When you go down, you have a room that is eight meters high and forty by eleven meters large, and we wanted to lose the limits of the room. We used dark concrete, and just at the end there is some light coming from the outside, but it is really calm. Once we lose the limits, we can have these beautiful objects flow in space. The sculptures, the archaeological pieces have to be the real protagonists. When you work with light, you increase or decrease the amount of light, but when you work with darkness, you have to add light to it, and it is really difficult to know how much light. Tanizaki has this beautiful book about the shadows: *In Praise of Shadows*, and he talks about the shadow, about darkness inside the Japanese culture until the beginning of the last century. The other thing that is really important is that when you go down, your eyes are not really adapted, and you have to be calmer, you have to stop and begin to see again. It is not like a regular museum where you go fast by because all the things are really illuminated.

ORIS — It is like a little theatre. SMILJAN RADIĆ — Yes, like a little theatre. You pay attention; you have to stay there for a moment. Because of the darkness, people are calmer when they enter that space, and that was really beautiful for me. It is not easy to work with darkness, but I feel that all the people who go down feel really good and comfortable because the urban space outside is really aggressive. It is in the middle of downtown Santiago. I think this was a really good experiment.



je važno razumjeti jest da se šator nalazi na vrhu zgrade, što je vrlo neobično za cirkus. Cirkus je uvijek na zemlji, a ovdje je na vrhu, što je svojevrsna inverzija. Volim povezanost s drugim dijelom povijesti arhitekture, radikalnom arhitekturom između 50-ih i 70-ih – balonima, cepelinima i sl. Važniji od materijala i referenci jest osjećaj da bi na vrhu mogla biti neka privremena konstrukcija. U Muzeju pretkolumbovske umjetnosti napravili smo isto jer smo imali problema s lokalnom vlasti – s Odjelom za zaštitu spomenika. Nisu nam dozvolili dvorište natkriti velikom konstrukcijom pa smo koristili napuhnuti EFE balon. Rekli smo im da je to privremena stvar, ali na kraju – ipak je to konstrukcija. U ovoj zgradi naš se rad tiče atmosfere. Moj prvi dojam kada sam ušao u zgradu bila je tama jer su zatvorili prozore prema ulici, postavili zaista tamne podove i obojali zidove u tamnosmeđu boju. Imali ste osjećaj kao da ste pod zemljom, ali prostor je bio na prvom katu. Kad su mi zatim rekli da radim prostor pod zemljom, pristao sam i odlučio napraviti pravi podzemni prostor, pravu tminu, ali morao sam dodati i svjetlo. Tu je svjetlo i odnos s urbanim i vanjskim – pravi

ORIS — You said that you are not so interested in some expressive, spectacular forms, but just this creation of an ambient. ♣ **SMILJAN RADIĆ** — Sometimes I am interested in form as well, but it is not shape for the sake of shape, but because I need that... For example, in the Serpentine Pavilion. If you do not do a strange pavilion, something that will draw the attention, you are not building a folly; you are not building a pavilion. In this case, I wanted to do a folly. It depends on the case and on what I have to do, but I do not care about double curves; that is not my business, I could do it, but I am not there.

ORIS — When talking about Serpentine, we can say it is a kind of architecture of ambiguity. The delicate body of the pavilion is resting on the rough stones. But still this composition, these things are coming from other works such as, perhaps, the ephemeral character of this shell of the pavilion, these fragile constructions that are typical for your work. Then there is also the relation to other arts. I don't know if you had Kiesler's Endless House in mind? ♣ **SMILJAN RADIĆ** — Absolutely. Just today I bought a book on Kiesler's

▲ Paviljon Galerije Serpentine 2014. na novoj lokaciji u Somersetu, Ujedinjeno Kraljevstvo, 2015.

▲ 2014 Serpentine Gallery Pavilion at the new location in Somerset, United Kingdom, 2015

(DB)

Postojeća kuća ►
koja će biti
transformirana u
Kuću A, Talca, Čile

The existing house ►
which will be
transformed into the
A House, Talca, Chile

(SR)



Kuća A, Talca, Čile, ►
2008., skulptura:
Marcela Correa

A House, ►
Talca, Chile,
2008., sculpture:
Marcela Correa

(GP)



javni prostor u prizemlju, a pod zemljom tama. Radi se više o atmosferama, nego o oblicima.

ORIS — Htjela sam razgovarati o Muzeju pretkolumbovske umjetnosti s aspekta svjetla. Složit ćemo se da u potpuno osvjetljenom prostoru nema napetosti te da sjene unose dramu u prostor. Ovdje, u Muzeju pretkolumbovske umjetnosti, ove divne skulpture u podzemnom prostoru izranjaju iz tame. To je i interakcija između prirodnog i umjetnog svjetla. Možete li nešto reći o važnosti svjetla u oblikovanju prostora?

▼ SMILJAN RADIĆ — Jako je važno, jer kada se god spuštate ispod zemlje imate osjećaj da ste u podrumu. Ponekad je taj osjećaj neugodan. Osjećate blizinu i sabitost prostora. Uvijek je važno postići osjećaj sigurnosti i onda možemo stvoriti prostor podzemne tame. U podzemnom prostoru Muzeja imate prostoriju koja je visoka 8 metara i široka 40 x 11 metara i željeli smo ukinuti njezine granice. Koristili smo tamni beton, a u samom kraju nazire se svjetlo koje dolazi izvana, ali jako je mirno. Kad smo ukinuli granice, ovi su prekrasni predmeti počeli lebdjeti u prostoru. Skulpture i arheološki izlošci moraju biti pravi protagonisti. Kada radite sa svjetlom povećavate ili smanjujete količinu svjetla, ali kada radite s tamom, morate

collaboration with Duchamp in the fifties. The Serpentine Gallery is coming from many other places, it is a mix. Someone comes to you and wants a strong work from you, and at the same time it has to be you that makes it – it is your work. This is really important. The other thing that is important in this case is that your client is an art gallery. It is not a common client and that changes the rules, because they are important in the political art situation inside London. It is also really important, and often overlooked, that you have three months to design it. I work slowly; I need six months or eight months to do something that I feel good about. With just three months, I had to be really effective. At a certain point, an old model appeared at my house, and another one at my second house, old models from four years ago... And we put together all the team to think about this project.

ORIS — Was it also about this papier-mâché model of the Castle of the Selfish Giant? ▼ SMILJAN RADIĆ — Yes. So I was thinking of this model, of the Kiesler house, of Constant Nieuwenhuys, too. This is a part of my culture of architecture because I am collecting material about radical architects from the fifties until the seventies. So I have many references



◀ Kuća za poemu pravom kutu, Vilches, Čile, 2012.

◀ House for the Poem of the Right Angle, Vilches, Chile, 2012

(SR)

dodati svjetlo i jako je teško znati koliko svjetla. Tanizaki je napisao prekrasnu knjigu o sjeni: *U pohvalu sjene*, u kojoj govori o sjeni i tami u japanskoj kulturi do početka prošlog stoljeća. Također, jako je važno napomenuti da vam oči nisu prilagođene kada se spustite u podzemni prostor pa se morate umiriti, zastati i ponovno pogledati. Nije kao u uobičajenim muzejima kroz koje brzo prolazite jer su svi izložci dobro osvijetljeni.

ORIS — Sve to nalikuje malom kazalištu. ♣ SMILJAN RADIĆ — Da, malom kazalištu. Obraćate pozornost; morate zastati na trenutak. Tama smiruje ljude kada uđu u prostor i to mi je zaista prekrasno. Nije lako raditi s tamom, ali čini mi se da je ljudima koji se spuste u podzemni prostor zaista ugodno jer je gradski prostor izvana — središte Santiaga — stvarno agresivan. Mislim da je to zaista bio uspješan eksperiment.

ORIS — Spomenuli ste da Vas previše ne zanimaju ekspresivni, spektakularni oblici, već stvaranje atmosfere. ♣ SMILJAN RADIĆ — Ponekad me zanima i oblik, ali ne oblika radi, već zato što mi je potreban, kao na primjer kod Serpentine paviljona. Ako ne radite neobičan paviljon, nešto što će privući pozornost, ne gradite *folie*, ne gradite paviljon. U ovom



◀ Le Corbusier, *Poema pravom kutu*, 1955., ilustracija

◀ Le Corbusier, *Poem of the Right Angle*, 1955., illustration

(LC)

Regionalno kazalište
Bío Bío, Concepción,
Čile, 2011., natječajni
projekt

Bío Bío Regional
theatre, Concepción,
Chile, 2011,
competition project

(SR)

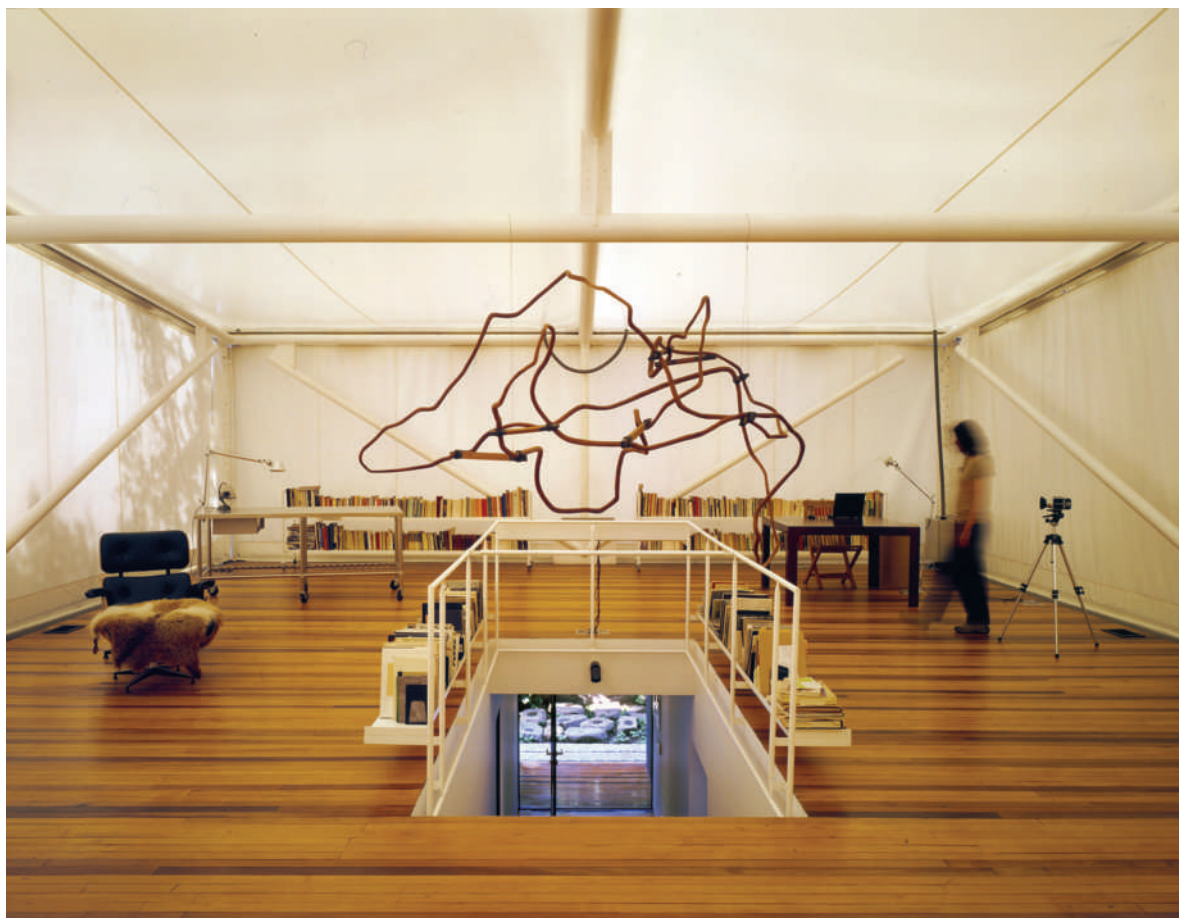


Mislim da su problem brzo vrijeme i brzi materijali. Teže je razumjeti ono veliko i teško te kako funkcionira gustoća materijala

The problem is fast time and fast materials. The difficult thing is to understand the big and the heavy and how the density of material works

about this. The Kiesler house is important. It is not a machine to live in; it is a refuge, like he said. The house is a refuge for me, too. It was a coincidence, more than a coincidence that I am working on his space of knowledge, but formally there is this relation to Kiesler's *Endless House*. The ambience inside, the quality of the materials, and the idea to do this model that I did, in papier-mâché, four years ago. The problem, in the end, was to find a way to produce this in real scale. A real scale meant that we had to use really high technology to do something really rough. To see some rough building in London is not the same as to see rough buildings in Chile. It is very different because they always have these precise lines, really shiny surfaces. If you build something rough in London, an ephemeral building, it is really different in a political sense. It was really important that the client understood this and pushed me to make something like this.

ORIS — You mentioned the word refuge. I don't know if you agree, but your work is very much about the *condition humaine*, about the power and the weakness of our lives. In



◀ Kuća CR, Santiago, Čile, 2003.

◀ CR House, Santiago, Chile, 2003

(JB)

slučaju želio sam raditi *follie*. Ovisi o projektu i o onome što moram raditi, ali ne zanimaju me dvostruke krivulje – to nije moj posao; mogao bih to raditi, ali nisam u tome.

ORIS — Kada govorimo o Serpentine paviljonu, možemo reći da se radi o arhitekturi ambigviteta. Krhko tijelo Paviljona počiva na grubim stijenama. No ova kompozicija pak potječe iz drugih djela, kao možda efemerni karakter ovojnice Paviljona, fragilne konstrukcije koje su karakteristične za Vaš rad. Postoji i povezanost s drugim umjetnostima. Jeste li možda imali na umu Kieslerovu *Beskonačnu kuću*? ◀ SMILJAN RADIĆ — Naravno. Baš sam danas kupio knjigu o Kieslerovoj suradnji s Duchampom 1950-ih. Serpentine paviljon rezultat je i drugih projekata, mješavina je. Netko ti priđe i želi od tebe snažan projekt koji u isto vrijeme mora biti tvoje autorsko djelo, tvoj rad. To je jako važno. Druga važna činjenica u ovom slučaju jest da je klijent umjetnička galerija. Ne radi se o običnom klijentu i to mijenja pravila, budući da Galerija ima važnu ulogu u umjetničkoj politici Londona. Važno je također nešto što se često previdi, a to je da imate svega tri mjeseca

the magic forest of Vilches you have, over the years, been building refuges, surrounded by rocks that are in fact artistic sculptures by Marcela Correa. But then, with time, some of these refuges disappear, because of an earthquake or something else, and then you build up a new house on the remains of the old, like the House for the Poem of the Right Angle on the leftovers of the A House. I think, in that sense, we can see the work also as metaphoric. And, most of all, existential, I would say. ◀ SMILJAN RADIĆ — Everybody knows that the most luxurious thing in the next years will be time. If you have time, you are really lucky. If I have time, I am really lucky. We spend a lot of time in that house. It is our second house and the important thing is that you can close it because we, as family, know how to live inside, we know the entire context. When you are not a tourist, when you live there and you are a real inhabitant, you know where the river is, you know why the dogs are barking, why you feel the forest. You know the different signs of the context and then you do not have to see them. You just have to feel that. When we decided

za projektiranje. Ja radim sporo; treba mi šest ili osam mjeseci da napravim nešto s čime ću biti zadovoljan. Morao sam biti jako učinkovit sa samo tri mjeseca na raspolaganju. Dok smo radili u mojoj kući u jednom smo trenutku pronašli stari model, pa drugi u drugoj kući, stare modele od prije četiri godine... i okupili smo čitav tim kako bismo razmišljali o projektu.

ORIS — Je li to bio i papier-mâché model Dvorca Sebičnog diva? **SMILJAN RADIĆ** — Da. Razmišljao sam o ovom modelu, o Kieslerovoj kući, o Constantu Nieuwenhuysu... To je dio moje arhitektonske kulture budući da skupljam materijale o radikalnim arhitektima od 1950-ih do 1970-ih i stoga se puno na to referiram. Kieslerova kuća je važna: nije stroj u kojem se živi, već utočište, kao što je sam rekao. I meni kuća predstavlja utočište. Bila je to slučajnost, i više od slučajnosti, da gradim na njegovu znanju, ali postoji odnos, u smislu forme, s Kieslerovom *Beskonačnom kućom* — unutarnja atmosfera, kvaliteta materijala i zamisao modela u *papier-mâché* tehnici, što sam radio prije četiri godine. Problem je na kraju bio naći način da se projekt izvede u stvarnom mjerilu. Stvarno je mjerilo podrazumijevalo da moramo koristiti visoku tehnologiju da izvedemo nešto prilično *grubo*. Vidjeti *grubu* zgradu u Londonu nije isto kao vidjeti *grube* zgrade u Čileu. Jako je različito jer one uvijek imaju precizne linije, jako sjajne površine. Ako u Londonu izgradite neku *grubu*, privremenu zgradu, to čini veliku razliku u političkom smislu. Bilo je jako važno da me klijent u tome razumije i potakne da tako nešto napravim.

ORIS — Spomenuli ste riječ utočište. Ne znam hoćete li se složiti, ali Vaš se rad u velikoj mjeri bavi ljudskim stanjem, snagom i slabosti naših života. U čarobnim šumama Vilchesa godinama gradite utočišta okružena kamenim blokovima, zapravo umjetničkim skulpturama Marcele Corree. S vremenom pak neka utočišta nestaju, zbog potresa ili nečeg sličnog i onda gradite novu kuću na ostacima stare, poput Kuće za poemu pravom kutu na ostacima Kuće A. Mislim da u tom smislu Vaš rad možemo promatrati kao metaforu te ponajviše, rekla bih, kao egzistencijalno stvaranje. **SMILJAN RADIĆ** — Svi znaju da će u narednim godinama najluksuznije biti vrijeme. Ako imaš vremena, sretan si. Kad ja imam vremena, stvarno sam sretan. U kući provodimo puno vremena. To je naša druga kuća i možemo se zatvoriti jer mi, kao obitelj, znamo kako živjeti unutra, poznajemo cijeli kontekst. Kad nisi turist, kada tamo živiš i stvarni si stanar, znaš gdje je rijeka, zašto laju psi, zašto osjećaš šumu. Poznaješ različite znakove konteksta pa ih ne moraš gledati, već osjetiti. Kada smo odlučili graditi preko ostataka Kuće A, na istom zemljištu nakon što je kuća uništena u potresu, htjeli smo osjetiti unutrašnjost. Ova je kuća jako važna, njezin će model biti prikazan



to build this over our A House, at the same site, after the A House was destroyed by the earthquake, we said — let's feel this interior. This house is very important; the model of this house will be shown in a MOMA exhibition about Kiesler next June. The size, the diameter of this house is the same as the Serpentine pavilion, eighteen meters, more or less. We arrived to the Serpentine project in this house, with our assistants. It was easy because we knew how big it was. Because designing something in this part of London, in the middle of the garden, made it difficult to understand the scale. The idea of a refuge means that you know your context and you know who is around you and then you can feel at peace. At the same time, in public projects, I am doing more or less the same. In the Bío-Bío Regional Theatre in Concepción I put a tent all around, like a curtain, and blocked the entire building, but inside you could move and you could see all the people moving around it, because the most important thing is not the context that you see at some points, but the idea to be in a social context. For example, more than to see a play, you go to a theatre to be



na izložbi o Kiesleru u MOMA-i sljedećeg lipnja. Veličina i promjer kuće jednaki su paviljonu Serpentine – više-manje 18 metara. Do rješenja za projekt Serpentine paviljona došli smo radeći u toj kući, s asistentima. Bilo je lako jer smo znali koliko je velika. Projektirati nešto u ovom dijelu Londona, u sredini parka, može otežavati razumijevanje pravog mjerila. Ideja utočišta podrazumijeva da poznajete kontekst, ljude oko sebe, pa možete biti mirni. U javnim projektima također radim više-manje isto. Bio Bio regionalno kazalište u Concepciónu omotao sam šatorom, poput zavjese, i tako zatvorio čitavu zgradu, ali unutar zgrade može se kretati i vidjeti sve ljude koji se kreću uokolo jer najvažnija stvar nije kontekst koji u nekim točkama vidite, već ideja bivanja u društvenom kontekstu. Kad na primjer idete u kazalište, idete da biste bili u kontaktu s društvenom skupinom, s drugim ljudima, više nego da biste pogledali predstavu. Izgleda da se to u današnjim kazalištima gubi. U tom smo projektu stoga morali zatvoriti kontekst kako bismo spasili i oživjeli ovu ideju. Kontekst nije prisutan unutar zgrade, tek u nekim točkama. Klijent nas je pitao: *Tu*

in contact with a social group, with other people. That seems to be lost in the theatres nowadays. So in that project we had to close the context to rescue and review this idea. We didn't have the context present inside, just in some points. The client said – *you have a river, you have a beautiful landscape, why are you closing it?* I want it to be hidden because I want to see the context again after the play, I want to review that after the play. Right now, they moved the Serpentine Pavilion to Somerset, to a new landscape because Hauser & Wirth Gallery bought the pavilion and the opening was two days ago. You have a really beautiful garden made by Piet Oudolf, a promenade to go to the inside of the building, but when you are inside, you cannot see the Piet's garden. When you get outside again, you see the garden in the best way. If you saw the garden all the time, maybe you could not feel it. The House for the Poem of the Right Angle bears this name because I got the image of a print of Le Corbusier that is in The Poem of the Right Angle. It is an image in which Le Corbusier represents a cave-like landscape. You feel in that print the sensation of

Koristim materijale koji imaju neku povijesnu i socijalnu referencu. Materijali mogu dati mnogo informacija i treba znati kako ih koristiti jer morate raditi s tektonikom materijala

I use materials with a historic and social reference. The materials can give you a lot of information, and you have to know how to use them, you have to work with the tectonics of the material

je rijeka, predivan krajolik, zašto ga zatvarate? Htio sam ga skriti jer sam želio da se nakon predstave opet vidi kontekst, da se ponovno pogleda nakon odgledane predstave. Sada su Serpentine paviljon preselili u Somerset, u novi krajolik budući da ga je kupila Galerija Hauser & Wirth; otvorenje je bilo prije dva dana. Piet Oudolf ondje je uredio zaista prekrasan vrt, šetnicu koja vodi do unutrašnjosti zgrade, ali kada ste unutra, ne možete vidjeti Pietov vrt. Kada ste ponovno vani, vrt ponovno vidite na najbolji mogući način. Kada biste vrt stalno mogli vidjeti, možda ga ne biste mogli osjetiti. Kuća za poemu pravom kutu nosi to ime jer sam vidio reprodukciju slike koja je dio Le Corbusierove publikacije *The Poem of the Right Angle*. Na toj slici Le Corbusier predstavlja krajolik koji nalikuje spilji. Ta slika pruža dojam pećine, utočišta. Kada biste mogli ući unutar te spilje, vjerujem da biste – zbog boje, svjetla, odnosa s kontekstom – mogli naći istu atmosferu. Zato sam odabrao to ime; nije to zbog Le Corbusiera, već zbog slike koju možete naći u ovoj pjesmi.

ORIS — Radite s psihološkim efektima – zapravo, nematerijalnim efektima. Moglo bi se reći da su nematerijalni osjećaji u arhitekturi važni kao i kreiranje oblika. U Vašoj Kući CR, koja ima poliestersku opnu kao strop, može se osjetiti kako vjetar pokreće krov, kako padaju kapi kiše, kako se vanjski

a cave, of a refuge. If you went to this interior, I feel that you could find, because of the colour, of the light, the relation with the context, the same atmosphere. That is why I chose that name for this house. It is not about Le Corbusier, it is about the print that you can find in this poem.

ORIS — You work with psychological effects. In fact, with non-material effects. One can say non-material feelings are as important in architecture as the designing of forms. For example, in your CR House, with a polyester membrane as a ceiling, one can feel how the wind moves the roof, how the raindrops fall, how the outer world, in fact, appears as shadows. There is something very poetic about this feeling of being exposed and at the same time also protected.

SMILJAN RADIĆ — We have a really good climate throughout Chile – the south can be a bit more aggressive, but not so much. It is good to be exposed to the weather; it gives you a sensation that there is more space around you. In the Pite House, for example, I proposed to the client to have some of the rooms outside, detached from the main house. You have to walk outside to get to the guestroom, a small house on the bottom of the site. I said, you have a really good site, and the most expensive thing that you have here is your site. Then you have to profit from the terrain, the weather, the rain. And then you win time, a different kind of time. In my house, it is more or less the same, but there I tried to use, as I always do, materials with a historic reference, not just historic, but also social reference. The materials can give you a lot of information, and you have to know how to use them because you have to work with the tectonics of the material. But the word tectonic is often used as something really heavy with dramatic shapes. And tectonics is just play in the right way with the information that the material can give you in different contexts. It is really important; more than the materials as such, it is important how to use them.

ORIS — Your work is strongly conceptual. So much so that it comes very close to works of art. But realizations are meticulous and very skilful. For example, the details in the Pre-Columbian Museum – how the contacts between the old and the new are realized. Did your studying in Venice and being exposed to the work of Carlo Scarpa have some influence?

SMILJAN RADIĆ — Scarpa's works are always too much for me. Too much in a sense of something really hard to understand. At that time, everyone was always talking about Scarpa like a detail oriented architect, someone who makes really good details, but not architecture. But if you go to Castelvecchio, you feel the architecture inside and then you can see the details.



◀ Čileanska kuća 1, Rancagua, Čile, 2006.

◀ Chilean House 1, Rancagua, Chile, 2006

(GP)

svijet zapravo pojavljuje kao sjena. Ima nešto jako poetično u ovom osjećaju izloženosti, a, u isto vrijeme, i zaštićenosti.

SMILJAN RADIĆ — Imamo izvrsne klimatske uvjete u cijelom Čileu – na jugu može biti malo oštrije, ali ne previše. Dobro je biti izložen vremenskim uvjetima; to pruža osjećaj da oko sebe imate više prostora. U Kući Pite, na primjer, predložio sam klijentu da neke prostorije budu vani, odvojene od glavne kuće. Da biste došli do gostinjske sobe, male kuće u podnožju zemljišta, morate izaći van. Rekao sam klijentu da ima jako dobro zemljište i da je to njegova najvrijednija imovina. Treba dakle iskoristiti zemljište, vremenske uvjete, kišu. Tada dobijete više vremena, različitu vrstu vremena. U mojoj je kući više-manje isto, no pokušao sam, kao uvijek, koristiti materijale koji imaju neku povijesnu, ali i socijalnu referencu. Materijali mogu dati mnogo informacija i treba znati kako ih koristiti jer morate raditi s tektonikom materijala. Riječ *tektonski* često se koristi kao nešto jako teško s dramatičnim oblicima. To je zapravo samo igra s informacijama koje ti materijal može dati u različitim kontekstima. Više od materijala samih jako je važno znati kako ih koristiti.

ORIS — Vaš je rad izrazito konceptualan – toliko da se približava umjetničkim djelima. Realizacije su pak izrazito precizne i vješte, kao na primjer detalji u Muzeju pretkolumbovske

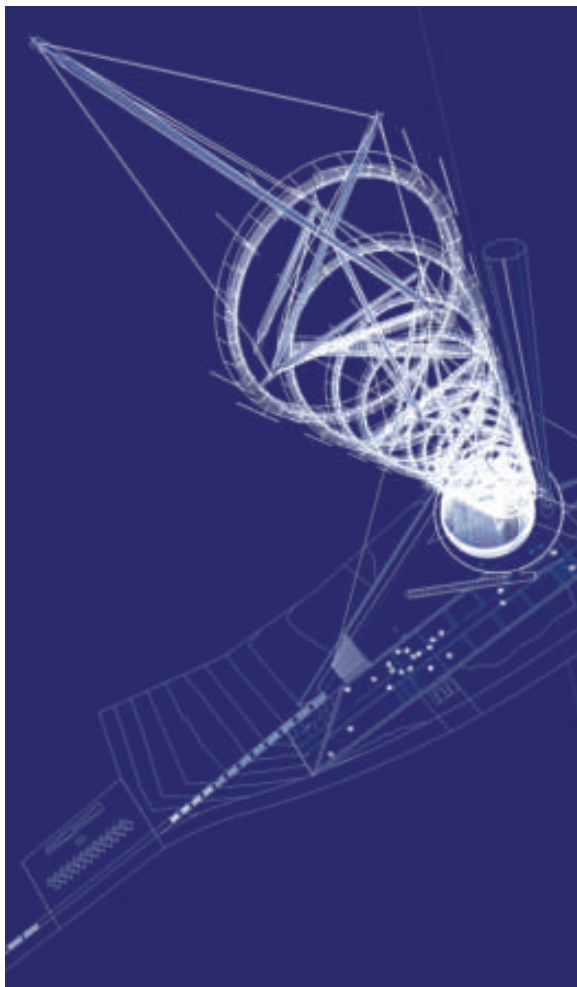
ORIS — In *Fondazione Querini Stampalia* as well. SMILJAN RADIĆ — Yes, *Fondazione Querini Stampalia* is the same, you feel the space, but the details are really, really important. A really good contemporary sample of building and detail that I just visited this year was the *Museu Nacional dos Coches* by Mendes da Rocha in Lisbon. It was really impressive to me. I feel, in that building, that you really must be a master to reach this kind of balance. He knows exactly how much he must put inside. It's really simple and intelligent; at the same time I feel that this building is not a European building. It is in Lisbon, but it is not a European building, it is a Latin-American building. But if you move this building to Brazil, this will not be a Brazilian building – it will be a European building. It is something in the middle that I cannot really explain. I visited some places by Mendes da Rocha in Brazil and the main sentiment was that those were really Brazilian buildings, but this was really different. For me, it was a good example of work with the materials and details and an example of how we should do it in Latin America. It suggests a correct way to do it; really strong and really honest and without too much articulation.

ORIS — Sometimes you do use, create, forms to express something – an atmosphere, an idea. I would think of *Casa de Cobre*, where you interpret a decline in the form, a

Telekomunikacijski
toranj *Santiago*
Antenna Tower,
2014., natječajni
projekt

Telecommunications
tower *Santiago*
Antenna Tower,
2014, competition
project

(SR)



umjetnosti – na primjer izvedba kontakta između starog i novog. Je li na Vas utjecalo studiranje u Veneciji i izložnost radu Carla Scarpe? **SMILJAN RADIĆ** — Scarpina su djela za mene uvijek bila nešto pretjerana; u smislu nečega što je jako teško razumjeti. U to vrijeme svi su govorili o Scarpi kao o arhitektu koji je jako usmjeren na detalje i jako ih dobro izvodi, ne toliko na arhitekturu. Ako pak posjetite Castelvechio, unutra osjetite arhitekturu te zatim primijetite detalje.

ORIS — Kao i kod Zaklade Querini Stampalia. **SMILJAN RADIĆ** — Da, isto je sa Zakladom Querini Stampalia; osjećate prostor, ali detalji su iznimno važni. Jako dobar suvremeni primjer zgrade i detalja koji sam posjetio ove godine bio je Nacionalni muzej kočija Mendesa da Roche u Lisabonu. Bio sam oduševljen. Da bi postigao tu vrstu ravnoteže u takvoj zgradi, moraš biti majstor; on je točno znao koliko toga mora postaviti unutra. To je zaista jednostavno i inteligentno, a u isto vrijeme čini mi se kao da ta zgrada nije europska. Nalazi

▲ *Fragilno*, toranj od vinskih čaša, 2010., model

▲ *Fragile*, a tower of wine glasses, 2010, model

(SR)

deterioration. You express fragility in the Casa Chilena with this slab that is only slightly lying on a wall, but in fact it is floating. **SMILJAN RADIĆ** — Last year we won an international contest for a telecommunication tower, about a hundred and fifty meters tall, on the top of a hill, and we used a tensile structure like Buckminster Fuller's. We used this shape, but not in a purist way. We made some changes and added other elements to have more than a tower, which is a really strong element in the landscape, a ghost – something that you could sometimes see, but it would otherwise disappear. And that is, in my view, how you must do something in the city. You have to be present, but sometimes you have to be absent. It was really important to win that contest, because it was a possibility to

se u Lisabonu, ali nije europska, već latinskoamerička zgrada. No, kad biste je premjestili u Brazil, to ne bi bila brazilska, već europska zgrada. Nešto je u sredini što baš ne mogu objasniti. Posjetio sam neke građevine Mendesa da Roche u Brazilu i moj glavni dojam bio je da su to zaista brazilske zgrade, ali ova je sasvim drugačija. Meni je to bio dobar primjer rada s materijalima i detaljima te primjer kako treba graditi u Latinskoj Americi. Predlaže ispravan način rada; zaista snažan i jako iskren i bez previše artikulacije.

ORIS — Nekada koristite i stvarate oblike kako biste nešto izrazili – atmosferu ili ideju. Mislim na Kuću Cobre gdje interpretirate slabost forme. U Kući Chilena izražavate krhkost pomoću grede koja je samo lagano položena na zid, a zapravo gotovo lebdi. **SMILJAN RADIĆ —** Prošle smo godine osvojili međunarodni natječaj za telekomunikacijski toranj koji se nalazi na vrhu brda, a visok je gotovo 150 metara. Koristili smo razvlačnu konstrukciju poput one Buckminstera Fullera. Koristili smo taj oblik, ali ne puristički – nešto smo izmijenili i dodali druge elemente kako bismo napravili nešto više od tornja koji je zaista snažan element u krajoliku; duh kojega nekad možete vidjeti, a onda opet nestane. I to je moje viđenje kako se treba graditi u gradu. Morate biti prisutni, ali nekada morate biti i odsutni. Bilo nam je jako važno osvojiti taj natječaj jer smo tako dobili mogućnost izraziti se u drugom mjerilu – u vertikalnom mjerilu, što je puno drugačije od rada u horizontalnom mjerilu. Bilo je to jako lijepo jer se u tom tornju mogla osjetiti krhkost. Posljednjih deset godina želio sam projektirati toranj, ali ne uredski toranj. Kad se pojavio ovaj natječaj, znao sam da je to toranj koji bih želio graditi jer sam 2010. napravio model koji smo nazvali *Fragile*. Bio je to toranj od staklenih šalica i poslali smo ga na izložbu u Japan u Galeriju Ma. Izvršno je kako sam četiri godine kasnije koristio isti model da bih razradio projekt za pravi toranj od 150 metara. Projekti su uvijek u nastajanju. Sada radim model koji ne znam kako ću koristiti. Upravo sada, na primjer, radim na modelima od cigle koje nazivam *Smrt kod kuće*. Ti veliki keramički modeli nalikuju mauzoleju. Prošli smo mjesec napravili prototip i nastaviti ćemo raditi na još tri komada. Izrađujemo ih kao nešto što nam pomaže razumjeti proces gradnje.

ORIS — Kako dolazi do ovog prožimanja s umjetničkim djelima koja su za Vas često okidači inspiracije za određeni projekt? Rad koji ste predstavili na Bijenalu, na primjer, gdje su Vam kao inspiracija poslužili crteži Davida Hockneyja, posebno njegov crtež naziva *The Boy Hidden in a Fish*. To su nježni crteži, elegantne ilustracije, a Vi ste to prenijeli u vrlo snažan objekt koji radi s osnovnim elementima gradnje, arhitekture – kamenom i drvetom. **SMILJAN RADIĆ —** To je

say the same things in another scale, a vertical scale that is really different from trying something horizontal. It was really beautiful because in that tower you could feel the fragility. I wanted to design a tower for the last ten years, but not an office tower. So when the contest appeared, I knew that was the tower that I would like to do, because I made a model in 2010 and we called this tower *Fragile*. It was a tower of glass cups, and we sent it to Japan to an exhibition in Gallery Ma. It was so great because after four years I used this same model to make a project for a real tower, one hundred and fifty meters tall. The projects are always in progress. I am making some model now that I don't know how I am going to use... For example, right now I am working with brick models that I call *Death at Home* and these models are like a big ceramic, like a mausoleum. We made a prototype last month, and we are going to work on three more pieces. We are making them as something that is helping us to understand the process of building.

ORIS — This relation with the works of art that often act as triggers or inspiration for you to make a project – how does



◀ *Smrt kod kuće*, 2014., model

◀ *Death at home*, 2014., model

(SR)



^(SR) nešto drugačije. Zanimalo me što rade arhitekti; projektiraju, ali nekad i puno eksperimentiraju. Arhitekti koji mene zanimaju, na primjer, između 1950-ih i 1970-ih, puno su eksperimentirali – sa stvarnošću, s društvom i novim svijetom. U isto vrijeme, ako pogledate povijest arhitekture, arhitekti su često prakticirali *ekphrasis*. Jednostavno je. Imate tekst, opis zgrade, zgrade koja nikad nije izgrađena ili nekih drugih o kojima nemamo nikakvih podataka: Solomonov hram, Babilonski toranj, Noina arka i sl. Mnogi arhitekti pokušavaju razumjeti i zatim realizirati ove arhetipske modele. Rad na Bijenalu bio je arhitektonska vježba; način na koji sam razmišljao o arhitekturi. Kada je David Hockney pročitao priču braće Grimm pokušao je razumjeti kako je ovaj dječak bio skriven u različitim elementima te zatim oblikovao tu sliku. Marcela Correa i ja izradili smo trodimenzionalni model tog elementa i to je bio proces, ali proces u sklopu povijesti arhitekture. Ja ne radim kao umjetnik, osjećam da se nalazim unutar prave tradicije arhitekta. Piranesijevi *Carceri* pripadaju povijesti arhitekture. Nekad to ljudi smatraju umjetnošću, ali ja uvijek radim kao arhitekt, unutar arhitekture.

ORIS — To ima veze sa samim procesom – jako je blizak umjetničkom procesu.

SMILJAN RADIĆ — Da, ali zato što granice nisu ni sasvim jasne niti su relevantne.

this translation happen? For example, the Biennale object; you said that the inspiration for it were drawings by David Hockney, his drawing *The Boy Hidden in a Fish*. For Hockney, these are just light drawings, elegant illustrations, and you translated this into a very strong object that works with the basic elements of building, of architecture – stone and wood.

SMILJAN RADIĆ — That is a different line. I was interested in what architects do. They are designing, but, sometimes, they also experiment a lot. For example, these architects that I'm really interested in, from between the fifties and the seventies, they experimented a lot – with reality, with the society, and with the new world. At the same time, if you review the history of architecture, the architects normally used to do an exercise of *ekphrasis*. It is a simple thing. You have a text, which is a description of a building, a building that was never built, or some others that we don't have reports about: the Solomon's Temple, the Tower of Babel, Noah's Ark, and similar. Many architects go ahead and try to understand, and then try to put these archetypal models into reality. The Biennale piece was an exercise in architecture; a way to think in architecture. When David Hockney read this story by the brothers Grimm, he tried to understand how this boy was hidden in different elements, and then formed this image. Marcela Correa and I



ORIS — To je nešto što Vam omogućuje stvoriti određeni ambigvitet u radu. ♣ SMILJAN RADIĆ — Da, istina. Čudno je to; kad me ljudi pitaju, uvijek kažem da sam arhitekt. Imam puno prijatelja umjetnika i razmišljam na potpuno različit način od njih. Način na koji razumijemo stvarnost potpuno je drugačiji i to je važno. Nije bolji ni gori, već potpuno različit način razmišljanja.

ORIS — Pristup Vašim projektima biografskog je karaktera, što Vam omogućuje da radite na svoj način. No već ste spominjali neke arhitekate iz 1950-ih i 1970-ih. Ima li arhitekata ili umjetnika koji možda ne utječu izravno na Vaš rad, ali koje ipak imate na umu kada radite? ♣ SMILJAN RADIĆ — Trenutačno se bavim različitim pitanjima. Proučavam Constanta Nieuwenhuysa, Superstudio, nekada se vratim Aldu Rossiju jer ga jako volim... Jučer sam, na primjer, pogledao izložbu Alexandra Brodskog u Tate Galeriji; prekrasne crteže, nevjerojatne radove. Zadržao sam se čitav sat gledajući svaki izložak. Mislim da je i on u to vrijeme radio *ekphrasis* metodom. Volim i Sigurda Lewerentza i pokušavam istražiti sve što postoji o Kiesleru. Time se sada bavim. Prije dva mjeseca posjetio sam Portugal i to je na mene ostavilo jak dojam. Ne zbog pojedinog arhitekta ili zgrade, već arhitekture općenito te zbog toga kako ljudi vole arhitekate i kako ih razumiju. Više od proučavanja

decided for the three-dimensional model of this element, and it was a process, but a process inside the history of architecture. I am not working like an artist; I feel I am inside of the real tradition of an architect. If you see the Carceri by Piranesi, they belong to the history of architecture. Sometimes people understand it as art, but I am always working as an architect; within architecture.

ORIS — It is about the process; the process is very near to the artistic process. ♣ SMILJAN RADIĆ — Yes, but because the borders are not really clear and not so relevant.

ORIS — This is something that enables you to create a sort of ambiguity in your work. ♣ SMILJAN RADIĆ — Yes, that is true. It is funny, because when people ask me, I always say that I am an architect. I have a lot of friends who are artists, and I think in a really different way than they do. The way of understanding reality is absolutely different, and that is important. It is not better or worse – it is an entirely different way of thinking.

ORIS — Your way to treat your projects is biographical, which enables you to work in your own way. But you also already spoke about some architects from the fifties and the seventies. Are there any influences that perhaps do not have a direct relation to your work, but that you still have in mind when working – in respect to other architects or artists?

♣ SMILJAN RADIĆ — Right now I am reviewing a lot of issues. I mean, there is Constant Nieuwenhuys, Superstudio; sometimes I return to Aldo Rossi because I love him very much... Yesterday, for example, I saw an exhibition in the Tate Gallery by Alexander Brodsky; beautiful drawings, absolutely incredible, I was there for one hour, seeing each – really beautiful. I think he worked with *ekphrasis* at that time, too. I also love Sigurd Lewerentz, and I try to get everything about Kiesler, too. That is on my mind now. I visited Portugal two months ago and that was really impressive for me as well. It was not about one architect or the other, or single buildings, but more about the average of the architecture, and how the people are fond of architects and they understand them. More than seeing a single architect, for me it was about seeing how a city is involved with an architect. And that was really strange for us, something that we needed to know about.

ORIS — You are working together with Marcela Correa. How do her works of art influence your work, or is it so that one cannot work without the other? ♣ SMILJAN RADIĆ — The beauty of the relation of sculpture and architecture is that in the middle you have the idea of construction or physical object, and when you have something real in the middle, you can talk really easily about projects. For us it means this; work is just work with a *physical* idea, a *construction*. We never talk

◀ Smiljan Radić i Marcela Correa, *Dječak skriven u ribi*, Venecijanski bijenale arhitekture, 2010.

◀ Smiljan Radić and Marcela Correa, *The Boy Hidden in a Fish*, Venice Architecture Biennale, 201

(SR)



▲ Smiljan Radić i
Marcela Correa, *The
Wardrobe and the
Mattress*, Maison
Hermès Forum,
Tokyo, 2013.

▶ Smiljan Radić and
Marcela Correa, *The
Wardrobe and the
Mattress*, Maison
Hermès Forum,
Tokyo, 2013

(AN)

jednog arhitekta, za mene je to bilo proučavanje kako je grad povezan s arhitektom. I to je za nas bilo jako neobično, nešto što bismo trebali znati.

ORIS — Radite s Marcelom Correom. Kako njezina umjetnička djela utječu na Vaš rad? Je li možda tako da jedno bez drugog ne ide? ▼

SMILJAN RADIĆ — Ljepota odnosa arhitekture i skulpture jest u tome da je bitna ideja stvaranja fizičkog objekta, a kada imate nešto realno, lako možete razgovarati o projektima. Nama to znači da je rad samo rad s fizičkom idejom, konstrukcijom. Nikad ne razgovaramo o idejama, o umjetnosti ili o tome što je umjetnost, a što arhitektura. Radimo na specifičnom projektu i zbog toga o svojim zgradama govorim više kao o konstrukcijama nego o arhitekturi. Riječ arhitektura može značiti svašta, ali konstrukcija znači nešto jako stvarno, fizičko, i volim to stanje stvarnosti arhitekture. Marceli i meni

about the ideas of art or what art is and what architecture is. We work on a specific case, and because of that I always talk about my buildings like construction more than architecture. The word architecture could mean anything, but construction means something very real, physical, and I love this condition of the reality of architecture. For Marcela and me, it is really easy to work together this way, but I do not know if I could do it with other artists.

ORIS — What comes first? The construction and then the sculptures? ▼

SMILJAN RADIĆ — When I say construction, it could be an installation, for example. Both art and architecture, how we understand it, work on an object, on a real object, on a physical object, and then it is very easy to talk about this real object. It could be an ice sculpture or it could be architecture. Or it could be an installation somewhere in



jako je lako zajedno raditi na ovaj način, ali ne znam bih li to mogao raditi s drugim umjetnicima.

ORIS — Što dolazi prije? Konstrukcija ili skulptura? ♣ **SMILJAN RADIĆ** — Kada kažem konstrukcija, to može biti i instalacija, na primjer. Umjetnost i arhitektura, način na koji ih razumijemo, znače rad na objektu, na stvarnom i fizičkom objektu, i tada je jako lako govoriti o stvarnom objektu. To može biti ledena skulptura ili arhitektura. Ili instalacija, negdje u sredini. U Tokiju smo, na primjer, 2013. napravili instalaciju u Forumu Maison Hermès. Bile su to dvije zasebne instalacije. U jednoj je prostoriji bila Marcelina, a u drugoj moja, ali ideja je bila manje-više ista. Reference su se odnosile na dvije različite konstrukcije, ali razgovarali smo o madracu i ormaru. Mogli smo puno razmišljati jer smo imali fizički materijal koji smo htjeli staviti unutra i to je bilo to, ništa više.

the middle. For example, in Tokyo, we made an installation in Maison Hermès Forum in 2013. There were two separate installations. In one room there was Marcela's, in the other room there was my installation, but the idea was more or less the same. The references were in two different structures, but we talked about the mattress and we talked about the wardrobe. We were able to think a lot because we had the physical material that we wanted to put inside, and that was it, nothing more.

ORIS — You literally live at the edge of the world. Could you join the opinion that a desirable paradigm would be to make the peripheral become central? I think that the great spectacular buildings should not be a paradigm, but the work of people like you, who are working at the edge, but who already have central importance. ♣ **SMILJAN RADIĆ** — It could be. The

real example was the Mies Crown Hall Americas Prize. But when you come here and see the Mies van der Rohe Award in Europe, you have to be European to participate, but over there you don't have to be American. You could be Álvaro Siza from Portugal. That means that they need big names to have big prizes, and the big names come from Europe, not from the periphery. Sometimes I do not feel any relation to Chilean architecture. Sometimes I feel a strong relation with Japanese architects, with Australian or Italian architects. I believe in doing your profession in a good way, and that ends in some obsessions that you can find around the world. For me it is more interesting to talk to or about Brodsky than to my colleagues that I have in the same town. I feel like Brodsky is more Chilean than the others, and sometimes I feel myself more Russian when I speak with him. I do not think there is one centre; there are many small ones. You have many friends around the world in the same line. I feel that small offices have become more important because they can risk more. The history of architecture has always used the small possibilities to do something. Serpentine is an example because they tried to promote a different kind of relation with architecture. It is the same thing when people ask you – when will you do something in a big scale? I do not have clients for that. In Chile I could not build in a big scale because, in my opinion, you cannot build up to 15,000 square meters in Chile because after that you have to cut the projects and build it in parts that never finish. 10,000 square meters is really OK for me, a medium scale; I do not need more because my office would get bigger and I would not feel good working that way. The beauty of the profession of architect is that it permits you to do many different things, and that is great. There is a place for everybody, I think.

Uvijek se trudim u rad uključiti dimenziju vremena. Uvijek želim zgradi dati malo više mirnoće

I always try to work with time. I always want to give a little bit more calmness to the building

ORIS — Moglo bi se reći da živite na rubu svijeta. Slažete li se s mišljenjem da bi poželjna paradigma mogla biti da periferno postane centralno? Mislim da paradigma ne bi trebale biti velike spektakularne zgrade, već rad ljudi poput Vas, koji rade na rubu, ali su već postali ključne figure, već imaju centralno značenje. † SMILJAN RADIĆ — Možda. Pravi je primjer nagrada Mies Crown Hall Americas. Ali u Europi, da biste dobili nagradu Mies van der Rohe, morate biti Europljanin, a u Americi ne trebate biti Amerikanac; možete biti Álvaro Siza iz Portugala. To znači da njima trebaju velika imena za velike nagrade, a velika imena dolaze iz Europe, ne iz periferije. Katkad ne osjećam nikakvu povezanost s čileanskom arhitekturom, već osjećam snažnu povezanost s japanskim, australskim ili talijanskim arhitektima. Vjerujem u dobro obavljanje svoje profesije, što rezultira nekim opsesijama koje možete naći širom svijeta. Zanimljivije mi je razgovarati s Brodskim ili o njemu, nego s kolegama iz mog grada. Čini mi se nekad da je Brodsky više Čileanac od drugih, a da sam ja više Rus kad razgovaram s njim. Ne mislim da postoji jedan centar, već više manjih. Širom svijeta imate puno prijatelja koji razmišljaju isto. Čini mi se da su mali uredi postali važniji jer mogu više riskirati. Povijest arhitekture uvijek je koristila male mogućnosti da bi nešto napravila. Serpentine je dobar primjer jer pokušavaju promovirati različitu vrstu odnosa prema arhitekturi. To je isto kao kad me pitaju kad ću nešto napraviti u velikom mjerilu. Nemam klijente za to. U Čileu nemam klijenata za to jer, po mom mišljenju, ne možete graditi na više od 15 000 četvornih metara budući da se projekti razvijaju u fazama i često se ne završe. Srednje mjerilo, od 10 000 četvornih metara, sasvim mi je dovoljno. Ne treba mi više jer bih tada morao povećati ured i ne bih se osjećao ugodno da tako moram raditi. Ljepota profesije arhitekta jest u tome da možeš raditi puno različitih stvari i to je sjajno. Mislim da ima mjesta za svakoga.



